



# A Detailed Glossary of Specialized English-Japanese Vocabulary Related to the Praxis of Tea According to The Enshu School: Part Four: S~Te

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研究論文

*A Detailed Glossary of Specialized English-Japanese Vocabulary  
Related to the Praxis of Tea According to The Enshû School:  
Part Four: S ~ Te*

遠州流による茶道にかかわる専門用語の英訳と詳解：第四部：S ~ Te

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A・S・ギブズ

[Kyûgetsu-an' Sôshun']

これは、交換留学生のみならず、我が外国語学部の学部生の中での茶道を嗜もうと思う学習者のためにも書かれたものであり、しかも教科書めいた参考資料のつもりなので、多少なりとも内容の反復が必然的に多くありましょう。當流独特な道具の好み、道具の扱い方、所作、および気持ちの持ち方を、元の和語なる専門用語と筆者なりの英訳を中心として、茶道遠州流による茶の湯の精神・心構えを英語で表現してみた試みの一つです。

Key words

- ① distinctions among utensil-types ② method of handling; manner of movement  
③ social or aesthetic purpose ④ the spiritual within the kinaesthetic

キー・ワード

- ①道具類の識別 ②扱いや所作 ③社交的・美的目的 ④所作中の精神

Items have been arranged in alphabetical order of the **most important content-word**. Thus, 'abstract signature' is followed by 'alcove examination', and then 'axis-of-seat, the host's permanent'. Key words that are, in turn or already, themselves glossed are shown in **bold font**. Since this glossary is designed to be consulted at need, rather than read continuously, the glosses inevitably comprise a certain amount of repetition, especially with regard to the Japanese supplied.

## Signs Used

**D**= d*aisu*. This concerns use of the grand **Tea-sideboard** [だいす<sup>だいす</sup> 台子] in a room of 4.5+ matting-segments [ひろま<sup>ひろま</sup> 間].

**F**= fall. That is to say, what is explained applies only the period at the transition from summer to autumn, when the **floor-brazier** is shifted to the **centre** of the **utensil-segment of matting** (*i.e.*, nearer to the guests' seats than it is during most of the warmer months).

**G**= general. That is to say, what is explained applies irrespective of container for the source of heat beneath the cauldron, the type of tea being served, or the role of the given participant.

**H**= This concerns the conduct of the host.

**K**= This concerns only dealing with **thick tea** (k*oi-cha* [濃茶]).

**P**= This concerns how certain elements of a Tea-meal are customarily presented to the guests.

**R**= This concerns only one or more of the set of special re<sup>u</sup>reverent **services**.

**S**= summer. That is to say, what is explained applies only to the warmer months of the year, when the **floor-brazier** has replaced the **sunken hearth**, and is situated to the **left** of the **utensil-segment of matting** (*i.e.*, as far as possible on that segment from the guests' seats).

**U** = This concerns only dealing with **thin tea** (u*su-cha* [薄茶]).

**W** = winter. That is to say, what is explained applies only to the cooler months of the year, when the **sunken hearth** has replaced the **floor-brazier** (thus bringing the source of heat that maintains the temperature of the water in the **cauldron** as close to the guests' seats as possible).

★ =Although the text on any page on which this is found chiefly will primarily concern the actions of the **host** and his **assistant**, any paragraph preceded by this sign specifically concerns the conduct of one or all of the **guests**.

**4.5+** = This concerns the use of a chamber with a **complete** (untruncated) **utensil-segment**, and usually shaped to accommodate **at least 4.5 matting-segments** (*i. e.*, ひろま 広間)

**3** = This concerns the use of a small chamber with **three-quarters-length** (or **truncated**) **utensil-segment** (*i. e.*, だいでぎり 台目切).

## Conventions Used

- For simplicity of expression, I have (largely) arbitrarily assumed that the host and his assistant are male, while all guests are female. This has nothing to do with my perception of reality; and, although doing the opposite would have been just as convenient, I rather fancy the notion of men entertaining and serving women....
- In order to indicate the positioning of something upon one or another surface of a round utensil, I have used the idea of a clock-face, and done this on the assumption that the point on that round utensil that is closest to the person using it can be indicated by the term '**6 o'clock**'. Directly translating from Japanese terms, a position on the matting that is closest to 6 o'clock of a vessel is referred to as being 'below' that vessel, while one closest to 12 o'clock is expressed as being 'above' it.

### S

- '**segment-border**, a': **G** See the **border of a matting-segment** [たなみ へり 畳の縁], in Part One.
- '**semi-formal Tea-sideboard**, the' [きゅうだいす 及台子 (this being the customary abbreviation of 及第台子)]: **D** This has an upper and a lower board both of the same dimensions as those of the formal **grand Tea-sideboard** [しんだいす 真台子], but separated by only **two** square-sectioned pillars, positioned symmetrically in the centre of the shorter sides of the boards, strengthened and ornamented with a pair of curved-edged but basically-triangular, flat supports [うんけい ちからいた 雲形の力板] inserted at each of the four joins between board and pillar, and fitted parallel to the shorter sides of the boards. The upper board is usually furnished with a raised ledge [ふでがえ 筆返し] along each of its longer edges. Such a sideboard may be finished in jet-black lacquer [しんぬり 真塗], deep green lacquer with, set into its board-edges [きぐち 木口], counter-sunk scrolling lines finished in scarlet lacquer [つまくれせいしつ 爪紅青漆], matte-wax-finished unlacquered mulberry-wood [ろうび ぐわ 蠟引きの桑], or other hues of lacquer, combined with inlay of mother-of-pearl [らでんざいく 螺鈿細工]. The various services in which it is used do not differ significantly from

those designed for the formal sideboard. Although its provenance was long believed to be Chinese, the most likely continental connection is that it gained its inspiration, and its name, in part from the gate through which candidates successful in the examinations for the Chinese Imperial bureaucracy would enter the Imperial Palace; contemporary scholarship is, however, doubtful of whether more than the name was actually adopted from pre-modern Chinese culture.

- ‘**service-entrance**, the’ [茶道口；茶点口；亭主口；勝手口]: **G** A normally-conformed Tea-chamber has **at least** two entrances: one is the guests’ entrance [客口], which is closer to the **antechamber** [寄り付き] in which those guests first gather and change clothing, indoor-footwear, *etc.*, and the other is the entrance closer to both the **utensil-segment** [道具畳] and the **preparation-room** [水屋], and is used only by host [亭主] and **host’s assistant** [半東]. The sill to this may be parallel to either the shorter sides of the utensil-segment (allowing the host to pass straight in and out), or its longer sides (requiring the host to use three steps in turning to his left upon entry, and to his right before exiting).

If it is a specialized opening in the relevant earth-plastered wall (its top-beam often somewhat lower than the chamber-ceiling), either the pillars [柱] and top-beam [鴨井] forming its rectangular door-frame will be exposed [方立口], or else it will to it have a top shallowly-arched, and its wooden door-frame will have been completely plastered over [火頭口]. Such a service-entrance will usually be closed by a single sliding-door formed from a frame **entirely** covered on both sides in robust, matte-white, mulberry-pith paper [太鼓張りの襖 [襖障子]], **without** exposed, framing borders of plain or lacquered wood [化粧縁], and having a square, countersunk, paper-covered finger-recess on each face, positioned close to that edge which contacts the door-jamb when the door is closed. Since such an article is consequently relatively fragile, in order to draw it almost completely closed the fingertips of the hand further from the **display-alcove** [床 [の間]] are always first hooked into the finger-recess set in the side of the door **opposite** to that on which the host is sitting [*this is done to avoid gripping the relatively-fragile papered surface itself*]. This type of service-entrance is almost always found in a Tea-chamber with **truncated utensil-segment** [台目席の小間] – with or without a lower, arched top.

**4.5+** In a **reception-room**-style Tea-chamber [広間；書院] of at least six matting-segments, however – and although there is a huge range of individual designs to be found throughout Japan – such a chamber will normally have one or more of its sides fitted with pairs or quartets of matching sliding floor-to-transom doors [引違襖] set in sills and transoms [鴨井] fashioned with paired grooves designed to hold these doors in place, both

faces of each of these doors being covered in either substantial ornamental paper or even [paper-mounted] silk, *etc.*, and fitted with both separate, framing borders of lacquered wood, and also a pair of metal or wooden counter-sunk ornamental finger-plates [取っ手] – one of these set into each of its faces, and positioned so that the relevant panel may most easily be opened, at need. (Occasionally, when the area on the other side of such a room-dividing device is a corridor that faces onto a garden, and the reception-room has few or no other sources of natural light, the relevant pair or quartet of sliding doors will be exposed, unlacquered wooden lattices, each glazed with **one** layer of **translucent** white mulberry-pith paper, pasted to its outer side, and having a very narrow, rectangular finger-plate countersunk vertically into either face of its outermost upright [引違の明かり障子].)

③ It is also quite common for smaller chambers [小間] – especially those with a truncated utensil-segment – [*which is a design that, in most cases, prevents either **host** or **assistant** from being able to use the service-entrance in carrying things to the guests*] to have a **third** entrance, known as the ‘delivery-entrance [給仕口]’, which opens somewhere nearer to the guests’ seats, and through which utensils presented directly to the guests are introduced and withdrawn; usually, it resembles the arched service-entrance [火頭口] described initially above; and, in such a case, the door-frame to the service-entrance proper will instead be, contrastingly, rectangular [方立口].

In larger reception-chambers, the given disposition of walls and openings may necessitate the use of a single pair of framed, opaque sliding doors [引違襖], one panel of which will be nearer the utensil-segment than the other. In such a case, that nearer sliding door will be used as the chamber’s service-entrance, and its neighbor as the chamber’s delivery-entrance.

- ‘**service-napkin**, the’ [使い袱紗]: **G** [See also **napkin**, and **presentation-napkin**, in Part Three.] Unlike the **presentation-napkin** [出し袱紗] (which may be formed of any of stiff brocade [錦], antique imported cotton [更紗], or supple summery silk-gauze [絹]), in this School **S** for the warmer months this service-napkin is **always** made of the latter material, while **W** a smooth, dense, and rather heavy silk known as *shiozé* [塩瀬 [羽二重]] is used to fashion winter service-napkins.

Every service-napkin has the **abstract signature** [花押] of its contemporary Grand Master left un-dyed (resist-dyed) in it, at the top left hand corner when the napkin is held open, with its unhemmed side [輪] on the right.

This side of the napkin is its obverse face [表], and so it is turned inwards when the napkin is folded into eight for storage. (For the folding of a napkin for storage, see the gloss

to ‘**napkin**’, in Part Three.)

Each of the **host** [亭主<sup>ていしゅ</sup>] and his **assistant** [半東<sup>はんとう</sup>] wears a service-napkin suited to the season, folded diagonally into four (*i.e.*, into an isosceles triangle) with its obverse face safely inwards, and one corner tucked into their right-hand diagonal divided-skirt [袴<sup>はかま</sup>]-tape [*one of the pair emerging from the back-plate* [腰板<sup>こしいた</sup>] of the skirt] (or, if in Western dress, his belt), or, if one or both are women, into the tops of their *obi* [帯], so that the doubled corners within which lies the **abstract signature** point towards the central axis of the body, the right-most short side is exactly parallel to that axis, and the lower short side exactly parallel to the matting beneath the legs or feet.

This is accomplished in the following manner. Having removed the service-napkin from wherever it has last been stored, you place it on your left-hand palm, with the aligned corners top-left.

**First fold:** You then take the topmost corner with pronated right hand, thumb under the corner, and let the napkin drop open; with left-hand finger and thumb you perform the napkin-inspection movement (see gloss to ‘**inspecting** a napkin **clockwise**’, in Part Two), and then let the corner of the napkin that is now further from you [*it is the one nearest the abstract signature*], and presently still held between right-hand finger and thumb, drop away from you so that the napkin now forms a large inverted isosceles triangle, with the abstract signature now facing likewise away from you.

**Second and last fold:** Moving your thumbs so that they are now placed upon the obverse face that is nearer you, but still holding the halved napkin with the initial fold running horizontally, by turning your wrists so that your palms face towards you, and your thumbs one another, you bring the two [folded] corners of the triangle together, away from you [*thereby enclosing the abstract signature within the smaller isosceles triangle thus formed*], and, having taken the aligned corners in your right hand, its thumbnail facing toward you, and then, with that hand **alone**, having first caused the long side of the napkin [*formed by its four edges*] to face to your left, [*and preventing your right-hand shoulder from unnecessarily rising*], you tuck the napkin in the appropriate position, as explained in the previous paragraph of this gloss.

This is done not only in the preparation-room, before host or assistant makes his entry into the chamber, but also in the chamber, after the **vital utensils** [拝見道具<sup>はいけんどうぐ</sup>] have been dry-cleansed and set out for examination by the guests. [*This manipulation is also part of folding a presentation-napkin in relation to serving, as host or, imbibing, as guest, thick tea.*]

[Whenever the service-napkin is manipulated (rather than merely folded for storage; see the gloss to ‘napkin’, in Part Three), this must be done with not casual facility but, instead, absolute concentration – for such concern ultimately demonstrates (a) the host’s care for the well-being of his guests, or (b) his guests’ appreciation of their host’s care for their own dignity and comfort.]

The host uses his service-napkin in **dry-cleansing** [清める] the **tea-container** [茶入；茶器]，the **scoop** [茶杓]，and the lids of both the **cauldron** [[お]釜] and the **water-vessel** [水指] (if the latter has a lacquered lid [塗蓋]) (as well as in handling the former while it is still hot) and, additionally, any extra utensil (such as an **ink-stone screen** [硯屏]，a **display-tray** [[お]盆]，or **Temmoku bowl-stand** [天目台]) that is peculiar to some set of services, and that needs to be dry-cleansed. The sole, two ways of folding it even smaller in order to do this are the **gathered-style** [扱袱紗] and the **flat-style** [畳袱紗] (see Part Two).

The **assistant’s** service-napkin is worn merely as a sign that he is serving, and is not present as guest.

While **presentation-napkins** [出し袱紗] are intended for extended use and, carefully treated, may last even for centuries, the service-napkins of this School are intended for use during only (according to type) the warmer or colder months of the present year, the winter-type being changed for a new one with the **first service of Tea during the New Year** [点初]，the summer-type at the start of June, when unlined garments are traditionally substituted for lined ones; and then use of the winter-type for that year is resumed with the **opening of the hearth** [炉開き]，and ends with the **New Year’s Eve Tea-occasion** [除夜釜]．

- ‘**service of two brands of thick tea**, the impromptu’ [二種点] (See ‘**two brands of thick tea**, the impromptu service of’, in a subsequent Part.)
- ‘**set [the cauldron-lid] ajar**, to’ [[お]釜の蓋を] 切り掛ける]: ㊦ See ‘**cauldron-lid ajar**, to set the’, in Part Two.
- ‘**shaft-node** in the middle of the shaft of (a) the **ladle**; (b) the **tea-scoop**; (c) a pair of green bamboo serving-chopsticks’ [節]: ㊦ All of non-ivory **tea-scoops** [茶杓]，**ladles** [柄杓] and the various pairs of serving-chopsticks [取箸] employed during a full **Tea-banquet** [会席] are fashioned from Japanese bamboo [竹]．This – being a species of grass – in its stems develops regularly-spaced nodes; and it has long been the custom to fashion all three types of utensil so that their shafts [柄] are divided into two areas, in the case of (a~b) of roughly equal length, that closer to the bowl/cup of utensils (a~b) being



an extent reserved for contact with the material to be handled using the utensil in question (in the case of a tea-scoop, referred to as 「節上」), and that on the opposite side of the node being for contact with the hand (in the case of a tea-scoop, known as 「節下」).

Whenever the **ladle** is held in the **pen-grip** [汲み手], the right-hand thumb-tip rests upon this node; likewise, whenever a tea-scoop is either **handled formally** [扱う] or placed directly upon the matting as a part of the guests' final examination of the **vital utensils** [拝見道具] of the given service, it is this node that is taken between thumb and forefinger of the relevant hand.

Again, in the case of the ladle, whenever this rests within the host's left hand (shaft-tip on the central axis of his body, and sides of shaft-cup parallel to the matting), his left-hand forefinger and thumb grip the ladle-shaft by the **sides** of its shaft-node. In the case of either item, the area beyond the shaft-node is **never** handled directly, although it will come into contact with the host's **service-napkin** whenever he uses this to cleanse [清める] the scoop.

While two varieties of the pairs of green bamboo serving-chopsticks – the double-tipped pair [両細の[お]箸] and the nodeless pair [節無し[お]箸] (these come in various lengths) – are cut so as to comprise no shaft-nodes, the three-to-one pair [中節[お]箸] and the node-handled pair [天節[お]箸] do include shaft-nodes, the former type having such nodes situated a quarter of their shaft-length from their handles, and the latter at the tips of their handles.

- ‘**shaft-tip** to (a) the **ladle**; (b) the **tea-scoop**, the’ [切りどめ]: **G** This is the point from which either item is most usually initially taken and finally placed when **S** the **ladle** [柄杓] is on or returned to the lid-rest, and **G****U** the scoop [茶杓] on or returned to the caddy-lid, or **G** propped across the rim of the bowl. (Otherwise, these items are mainly handled with the relevant thumb-tip set upon their **shaft-nodes** [see preceding gloss].) Shaft-tips are cut so as to be beveled, those of tea-scoops and winter-ladles being beveled on the back of the shaft, while those of ladles for summer and autumn use are beveled on the shaft-front, reflecting the manner in which each kind of ladle is propped on the cauldron (**W** pronated, **S****F** supinated).
- ‘**sheath**’ [仕覆]: **K** See **bowl-sheath** and **flask-sheath**, in, respectively, Parts One and Two.
- ‘**shuffle**, one’ [一膝]: **G** This means changing your position while seated formally, by sliding one doubled leg after the other, once each, across the matting in the direction appropriate.
- ‘**single tap**, the’ [一ツ打ち]: **G** Having introduced tea-powder into the tea-bowl, and briefly

used the end of the scoop-bowl (the shaft still in the **pen-grip**) to quickly but thoroughly spread the powder out, in order to prevent lumps forming, the host shifts the far **end** [露] of the scoop-bowl towards (but not as far as to touch) the centre of the bowl-interior, and changes his grip from the pen-grip to the knife-grip, the **shaft-tip** thereby passing between thumb and forefinger to point into (but not touch) his palm, and **audibly taps the side of the scoop-bowl once, at about 5 o'clock of the portion of the bowl-interior at which the sides begin to curve up from the bottom**, in order to knock any remaining powder off the scoop. Unlike the **double-tap**, this is done only once, when preparing the first [and, **K** in the case of the basic services of thick tea, sole] bowlful of tea.

- ‘**sit formally**, with one’s feet tucked under one’s bottom, to’ [正座する]: **G** A way of sitting that in fact entered the code of Japanese manners from whence but the world of Tea. Previously, men had sat cross-legged [大和膝] or with the soles of their feet pressed together before their genitals, and women had sat with the right-hand knee raised, and the left-hand foot with its upper surface pressed against the floor, and the bottom perched on its sole – as you can still see done by female characters in Nô, and as is still formally correct for women in Korean cultures, when clad in capacious *chogori*.

Sitting formally is the default-choice in the Tea-chamber and its ante-room; and is mandatory for guests whenever receiving, consuming, or returning something, and also whenever addressing the host or his assistant.

While women-guests [*women always the losers?*] clad in *kimono* have little other choice save that of sitting slopped to one side, which is wretched for the spine, once the host has murmured ‘Pray, do make yourselves comfortable [[どうぞ、お楽に]] !’, men do, however, have the option of sitting cross-legged (also of not much benefit to the spine and back-muscles), until the time comes for them to take a sweetmeat, prior to drinking tea. If the sweetmeats have not been offered and consumed previously, the correct timing for taking them is as soon as the host has concluded his **inspection of the tea-whisk** [茶筴通し]; again, once the chief guest has asked the host to start the final **wet cleaning** [きよめる], and until the chief guest requests that the guests be allowed to **examine** [拝見する] the vital utensils, male guests may acceptably return to the cross-legged position.

Both the **host** and his **assistant** [半東], however, must sit formally at all times.

- ‘**slop-bowl**, the’ [**K** 曲 : 面桶 **U** 建水 : 鬚し]: **G** **U** For **thin tea**, this is always made of metal, pottery, or lacquered wood, while **K** for thick tea, it is made of three pieces of bent, planed but undressed cypress-wood [杉の白木], and has a bark-stitched seam in its (double) side, which marks 6 o'clock of the vessel’s circumference. It is believed that the Tea-master

Takéno Jôô [武野紹鷗; 1502~1555] took inspiration from the body of the traveller's rice-kettle [飯盒] that he and many others took on pilgrimages, and adopted the result as a vessel for use in the **preparation-room** [水屋]; and that it was his artistic heir, Sen-no-Rikyû [千利休; 1522~1591], that began the present use of it in the Tea-chamber proper, during services of thick tea. Like the tea-whisk [茶筌] and the tea-swab [茶巾], for an actual Tea-occasion (as opposed to a lesson) the cypress-wood slop-bowl should be brand new; and should have been steeped in water for a good while [*this will require its being weighted down*], and then mopped dry of excess moisture (but should remain damp) for use.

- ‘**solemnity** of a service, the **degree of** [位: 格調]: In terms of **degree of solemnity**, what is **heavier** than the basic full service of **thin tea** [薄茶の平点前] ?

*[The present writer has to admit that this is an apprehension that he has acquired from his study of the traditions and aesthetic of Nô-performances, and that this School of Tea does not overtly apply; and yet its actual praxis, and the embodied distinctions that this comprises, can be very neatly conceptualized by means of employing this concept.]*

Here, we have first to distinguish between mere complexity, which simply has to be **dealt with**, and symbolic **solemnity**, which must be **performed**, or **rendered**.

For, for any Tea-neophyte who can manage to get through the basic full service of thin tea, the next step is to learn to handle two, **nested tea-bowls** [重茶碗], in order to serve thin tea to plural guests, and without needing an assistant to help out; this is more **complex**, yet has only the same, pretty **minimal** degree of **solemnity**.

On the other hand, the addition of a (two- or three-tiered) **water-vessel-stand** [水指棚], principally to allow the water-vessel to be becomingly displayed, raises the degree of **solemnity** somewhat. In physical terms, this means that the host's service is **slightly** slower in pace, and more deliberate.

Next grade up is the simplest service (without **water-vessel-stand**) of **thick tea**, which is, in pace, a good deal slower and more deliberate (and this starts with the very speed of the host's first bow, and then his *andante* as he enters the Tea-chamber), is conducted in both greater darkness (in a fully-equipped Tea-chamber proper, the external blinds hung above the larger among the (closed) paper-glazed windows are lowered before it starts; and the door to the **service-entrance** [茶道口] is closed by the host as soon as he has brought in with him the **slop-bowl**, even in the warmer months) and also total silence between host and guests from the former's salutation [どうぞ、お楽に] to his initial

enquiry, 「<sup>ふくかげん</sup>お服加減は？」, and is in itself more time-consuming, since the tea-powder itself is treated with even greater respect, the bowlful[s] being handled by not only guest but even host with both hands, each bowlful being accompanied by a refolded presentation-napkin set out with it by the host, the tea being drunk by each guest with the bowl set upon her own presentation-napkin, and the section of the bowl-rim drunk from carefully wiped with softened bosom-paper <sup>もみがみ</sup>揉紙 by each guest in turn, while the emptied and returned bowl itself is immediately **finger-cleansed** <sup>ゆびあら</sup>指洗い by the host, in a mixture of hot and cold water <sup>ゆみず</sup>湯水.

As the **degree of solemnity** rises further, in the case of the **first service** of thick tea **unveiling a newly-acquired bowl** of some artistic and/or historic note <sup>ちやわんびら</sup>茶碗披き, an index of that degree is found in (i) the handling of the ladle: the **drawn-ladle-movement** <sup>ひきびしゃく</sup>引き柄杓, being the most frivolously-dandyish of the movements with which the ladle is returned to the cauldron-rim, is replaced by the **swiveled-ladle movement** <sup>ひねりびしゃく</sup>捻り柄杓 (from **intermission water** <sup>なみず</sup>中水 onwards); and, to mark a degree of solemnity even heavier (required when serving deities, Buddhas, sovereigns and their immediate kin, ex-peers, and such ilk), some form of **grand Tea-sideboard** <sup>だいす</sup>台子 and a **grand Tea-sideboard uniform set** of utensils <sup>だいす かいぐ</sup>台子の皆具 will be used, and the sole movement employed in [re]placing the ladle across the cauldron-mouth (a cauldron mounted upon a floor-brazier <sup>ふろ</sup>風炉 being in such cases used throughout the year) is the **lowered-ladle-movement**.

Another index of that degree of solemnity is seen, in (ii), the choice and handling of the tea-bowl (rising from using a Korean[-style] or native[-style] ceramic, but handling it **always** with both hands, through presenting this, at start and finish, set out on display <sup>かざ</sup>飾る in its own, tailored bag of precious fabric, through the service employed whenever both tea-bowl and thick-tea-container have a distinguished historical lineage dating back to the Founder's time <sup>ちゆうこうめいぶつ</sup>中興名物 (etc.), to services that employ a Chinese[-style] *Temmoku*-bowl, mounted on a special lacquered **bowl-stand** of its own <sup>てんもくだい</sup>天目台, both of which require far more complex handling, accompanied by a Chinese[-style] tea-flask <sup>からものちやいれ</sup>唐物茶入 set on a little **display-tray** <sup>ほん</sup>[[お]盆] of its own, also requiring complicated handling).

From this sketchy outline, it will be possible at least grasp that **degree of solemnity** grows heavier, and the pace of the host's movements in preparing and setting out each of the bowlfuls of tea that are to be served are consequently slower, with the degree of reverent esteem to be expressed towards one or more of the following elements: (a) the **type of tea** being served, (b) one or more august **guests**, (c) one or more **principal**

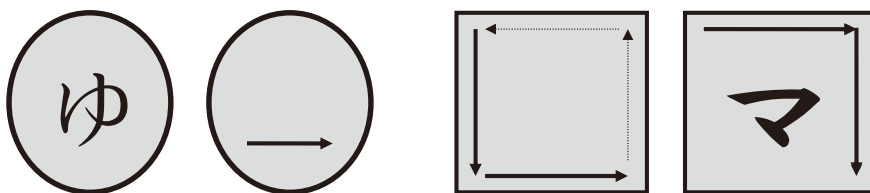
*utensils*, and (d) the guests, through *choice of stand/sideboard* and principal utensils.

- ‘**square display-tray**, the *small*’ [ほうぼん 万盆]: The smaller version of this is one of the two types of smaller **display-tray** (the other being the small **round display-tray** [まるぼん 丸盆]) employed to bear small (often pomiform) tea-flasks of distinguished (and frequently antique Chinese) provenance, during two categories of service of thick tea having a heavy degree of solemnity: (a) the reverent **tray-services** [ほんてん 盆点], and (b) the reverent **dual services** [しょうばんつき 相伴付].

All display-trays must be dry-cleansed prior to removing the flask from its sheath.

In the case of the square tray, its obverse face must always be cleansed in the following manner: the host first wipes its left-hand edge-and-inner-area from the further left-hand corner, towards the nearer left-hand corner, thumb facing towards him, and then the nearest edge from that corner to the nearer right-hand corner, with his thumb now facing to his left. From that corner, he traces a path above the tray, that runs up to the further right-hand corner, and then along the furthest edge, until he reaches the further left-hand corner, and from there cleanses the furthest edge-and-inner-area, running to the further right-hand corner, his thumb now facing left, and then the right-hand edge, *etc.*, running down to the nearer right-hand corner, his thumb now facing towards him. Next, he cleanses the centre of the tray with the character 「マ」 (his thumb, as ever, facing towards himself); see the relevant right-hand diagrams, below. (The dotted arrows show the path of the right hand, taken prior to the third and fourth cleansing movements.)

If the tray is a small **round** one, however, he will cleanse its obverse face using the *hiragana*-character 「ゆ」, followed by 「一」, as shown by the left-hand pair of the following diagrams:



How the host has in fact so far managed the tray, as well as what is next done, reflects the degree of reverence to be demonstrated with regard to the tea-flask in question.

For there are utensils of *august pedigree* [おおめいぶつ 大名物], these comprising both tea-flasks and tea-bowls, and those of *revered provenance* [ちゅうこうめいぶつ 中興名物], likewise composed.

As well as being symbolic of reverence, use of a display-tray is practical: in the case of

such small, squat tea-flasks, for a start, neither does the tea-scoop look well if – as is possible and customary in the case of a tallish, square-shouldered flask [肩衝<sup>かたつき</sup>] – propped, after initial dry-cleansing, with its bowl inverted upon the flask-lid; and so it is instead placed on the display-tray three [imaginary] matting-divisions from 9 o'clock of the flask, parallel to the left-hand tray-edge, and with **shaft-tip** [切止<sup>きりどめ</sup>] protruding from the nearest edge of the tray. Nor is the flask-lid usually of a conformation to allow the scoop to rest stably upon it after tea-powder has been introduced into the bowl – and therefore, once the **double-tap** [二ツ打ち<sup>につうち</sup>] has been executed, the host handles the scoop-shaft over the bowl as usual, to take it by its shaft-tip, but then lays it diagonally and symmetrically across the nearer left-hand corner of a **square** display-tray, so that the scoop-shaft sits at an angle of 45° to both the nearer and the left-hand edges of that tray, and equal amounts of its length protrude beyond those edges. (If the tray is a small **round** one, however, the scoop is here transferred to the **left** hand, which takes it from above at its shaft-node, and places it **on** the tray, with its (potentially powder-covered) scoop-bowl protruding from about 11 o'clock of the raised tray-rim, and its shaft-tip resting on the surface of the tray, near about 7 o'clock of the rim.)

Moreover, such flasks of distinguished provenance are customarily – whenever physically possible – manipulated with both hands; this of course means that the possibility of managing what is, during a service of thick tea, normally done immediately prior to taking up the tea-flask in order to remove its lid and extract part of the contents of its body – which is for the host's right hand to take the tea-scoop from where it has been propped, as above – is in this case impossible. During services that employ reverential two-handed handling of square-shouldered tea-flasks of distinguished Chinese provenance (which are never set out on display upon individual display-trays) [無益唐物<sup>むほんからもの</sup>], this problem is solved by first moving the tea-scoop to the right-hand portion of either the rim of a normal bowl, or else the flange of a *Temmoku*-bowl-stand, if such is being used; use of a small display-tray, however, removes the need for this extra movement: both hands take up from its tray the small tea-flask, and the right hand (thumb upon 3 o'clock of the flask-shoulder) then places the flask upon the join between the left-hand palm and fingers, leaving the right hand then free first to remove the flask-lid (which it temporarily deposits in the centre of the display-tray) and then from the tray to take up the scoop, and handle it to take it in the pen-grip, by temporarily pincering it between the fourth and little fingers of his left hand, and at or below its shaft-node.

★Whenever a display-tray is in use, it is *de rigueur* for the chief guest to do two unusual

things.

The first is to request to be allowed to examine the tea-flask **as soon as the host has re-cleansed the tea-scoop, and placed it upon the bowl-rim** [or the flange of the *Temmoku* bowl-stand]. [*The premature timing of this customary request appears to have developed as a means by which the chief guest can express reverence for the provenance of the tea-flask. Since the cauldron* [[お]釜<sup>かま</sup>] *of course remains as yet unlidded, the host will cleanse and turn the flask still seated upon his permanent axis-of-seat* [本座<sup>ほんざ</sup>にて], *and then, once he has shuffled around to face the adjacent matting-segment, put out the tea-flask with his right hand, but with his fisted left hand buffering his right-hand wrist from beneath, the thumb and forefinger of the former hand shaped into a ring* [茶道立<sup>さどうだて</sup>], *and deposit the flask in a position that is normal as to the 9~3 o'clock axis of the segment, but, as to its 12~6 o'clock axis, at a distance from the host that further from him than is usual.*]

And the second is, as soon as the flask has been duly set out, to request to be allowed also to examine the display-tray. This the host will once more dry-cleanse, picking it up with both hands so to do irrespective of the degree of reverence to be shown for the tea-flask. What he does after cleansing the obverse face, however, does differ according to this degree. If the flask is a utensil of (mere) **distinguished** provenance, the host will not have cleansed the reverse face of the display-tray during its initial dry-cleansing; and so this he now does, just as described above in the case of initial dry-cleansing of a flask of august pedigree. If, however, the flask itself is of **august** pedigree, [*since he has already cleansed the reverse face of the tray,*] he merely once more inverts the tray temporarily, and inspects its reverse face.

Finally, the host rotates the tray through  $90^\circ \times 2$ , clockwise, (still upon his permanent axis-of-seat), his left hand alternately gripping the tray-rim and allowing it to slip round between his fingers at 9 o'clock, his right hand pincering the rim at 12 o'clock, and rotating that point of the rim to 3 o'clock; and now, shuffling round to face the flask, with both hands (his right still gripping 3 o'clock of the tray through his gathered-style service-napkin), he deposits the tray between the flask and the nearer matting border, with the 12~6 o'clock axes of both utensils precisely aligned.

These two vital utensils are left where they have been set out, and, when the host is finally asked to set out the flask-sheath and the tea-scoop for examination, he places the former in the centre of the display-tray, and then, having first cleansed the latter in the normal way, but taken it from above by **both sides of its shaft-node**, right-hand thumb

to the right, he lays it on the tray to the left of the sheath, obverse face **upwards** [*for, in this case, it is not in direct contact with the matting*], and its shaft-tip protruding beyond the tray-rim at about 10:30 of that rim.

★ In order to convey these four utensils to the guests for examination, whichever guest (chief or else tail-) comes to collect them first moves the sheath-cord so that it rests **on** the scoop-shaft, and then, taking the sheath (the mouth of which is facing her) between right-hand finger and thumb by its stiffened and now upright bottom [底<sup>そこ</sup>], she shifts it so that this bottom protrudes from the tray-rim at 12 o'clock of that rim, leaving enough space in the centre of the tray to receive the tea-flask (which she handles with left hand touching it close to 7 o'clock of the body near its base, while the right hand is holding it [両手扱<sup>りょうてあつか</sup>い]).

★ All three vital utensils (flask, sheath, and scoop) are again placed upon the display-tray in carrying them back to the place in which they were set out for examination; but the flask (again handled with both hands) is first removed from the tray, and placed near the relevant guest's left-hand knee. The sheath, its running-cord again having been shifted to lie **over** the shaft of the tea-scoop, is moved to the centre of the tray, and the tray rotated through 90°×2, to face the host. The flask, having been rotated on the left-hand palm, is set out three [imaginary] matting-divisions from 12 o'clock of the tray as seen by the host.

Once the host has responded to the chief guest's questions, *etc.*, concerning vital utensils and tray, the host shifts the flask-sheath so that its bottom once more protrudes from 12 o'clock of the tray-rim, and, with first his right hand and then (once it has reached about 5 o'clock of the tray-rim) both hands, brings the flask round the right-hand side of the tray, and, from 6 o'clock of the rim, places it in the centre of the tray, which he picks up with both hands (withdrawing them from the tray at about 5 and 7 o'clock of the rim, and thence moving them round to 9 and 3 o'clock), and carries it out.

- **'stow into the bosom** of one's *kimono*, to' [懐中<sup>かいちゆう</sup>する]: In the praxis of this School, this is what is done with any **napkin** [袱紗<sup>ふくさ</sup>] that is not presently either in use or else hanging from an *obi* or *hakama*-tape, but will certainly or could be [further] required.

In this School, it is the custom for each participant to start off the Tea-occasion's activities with, just slightly protruding from her/his *kimono* upper overlap, (working outwards,) first her/his **service-napkin** [使い<sup>つか</sup>袱紗<sup>ふくさ</sup>] folded for storage, next several leaves of **bosom-paper** [懐紙<sup>かいし</sup>], and, outermost, her/his [*decorative*] **presentation-napkin** [出し<sup>だ</sup>袱紗<sup>ふくさ</sup>].

The host's service-napkin, **in-folded** [折り返<sup>お</sup>され<sup>かえ</sup>て], is thus stowed every time a still-hot **cauldron-lid** has been handled (with the exception of the final **setting** of that **lid ajar**



[切り掛け], after which the host returns his service-napkin to his *obi*), and also following the dry-cleansing of the **used tea-scoop**. **[K]S** In the reverent summer-services employing both bowl and flask of distinguished provenance [中興名物] or august pedigree [大名物] [*i.e.*, 両名物の点法] (not uncommonly) using a floor-brazier [rather solemnly] fitted with permanent but movable rings [遊環], since the host's principal service-napkin is placed in the tea-bowl, separating the inner surface of this from the sheathed tea-flask, which is stood upon the napkin, and this combination, with the addition of the **tea-scoop** [茶杓], is set out on display upon the upper[most] surface of a water-vessel-stand [水指棚], and yet the up-propped brazier-rings must be lowered using a service-napkin, a secondary such napkin will be brought in tucked into the host's *hakama*, used for this purpose, and then folded into eight for storage and stowed in the host's bosom; **[D]** and the same is done for all services employing a **grand Tea-sideboard** [台子] along with a **uniform set** [皆具] of which at least the brazier is always, and the cold-water-vessel is most often, fitted with the same movable rings. [*Other Schools often temporarily deposit a folded service-napkin (usually termed [古袱紗]) directly upon the matting; since, however, a service-napkin is used to dry-cleanse, this School judges stowage in the bosom – i.e., between a layer of silk and clean bosom-paper – to be a choice somewhat more cleanly.*]

Again, in the case of any service, or portion of service, of thick tea that does not employ a **Temmoku tea-bowl** [天目茶碗] mounted upon a **Temmoku bowl-stand** [天目台], the host will add a folded presentation-napkin to each bowlful of tea offered; and, once this has been returned to him, will with his right hand alone fold it up very small, and stow this little packet away within his bosom.

On the other hand, used bosom-paper is disposed of into the bag of the left-hand sleeve via (men) the sleeve-opening (women) the unjoined back sleeve-seam.

- **'straw Tea-garden sandals**, a pair of [露地草履]: **[G]** In a full version of a **Tea-compound** [茶寮], the entrances to the **antechamber** [寄り付き] to which the guests are first shown, the **Tea-hut proper** [小間の席; 台目席] in which they are served food, and offered thick tea, and the large **reception-chamber** [広間; 書院] in which they are finally served with thin tea are all linked by interestingly-irregular paths formed from stepping-stones emerging from moss, gravel, or occasionally the water of pools and/or water-courses, that thread through a single **Tea-garden** [露地] (the latter not to be confused with a **tea-plantation** [茶園]). As the guests will have removed and deposited their own footwear at the front entrance to [the building containing] the antechamber, the host provides for each of his guests a pair of simple sandals woven entirely from rush-straw [藁草] (and

constructed like Western flip-flops) for them to use while passing through the garden from chamber to chamber, *etc.*

★ When a guest has removed her pair upon [re-]entering one of the above chambers, she turns back and, having taken up and placed her pair with their soles touching, stands the pair up vertically, and very close to the mounting-block <sup>くつぬぎいし</sup> [沓脱石] on which she has shed them. It is acceptable for subsequent guests to stand their own pair leant against that used by a preceding guest.

Again, any guest (save the **tail-guest** [[お]詰<sup>つめ</sup>]) who has left a chamber to pass through the Tea-garden should turn back and set out a pair of sandals for the next guest to leave, setting them about three [imaginary] matting-divisions apart, for ease of fitting the feet into them. As it is acceptable in the praxis of this School to leave the Tea-hut proper, which has a very small square guest-entrance, **backwards**, the next guest's straw sandals should be laid out pointing in the appropriate direction. [Guests pursuing their praxis of Tea with other Schools are, however, likely to pass back out through this entrance **forwards**.]

In the case of a rainy day, the host instead provides pairs of unvarnished wooden pattens [露地下駄] with rope thongs, which are quite difficult to manage properly, as the wood must be made to ring elegantly upon stone-surfaces, but only **quietly**. (He will also provide each guest with a very large, rigid, stem-less straw umbrella <sup>ろじがさ</sup> [露地笠] that is held above the head by one hand fitted into a band attached to the centre of its underside.)

- ‘**sunken hearth**, the’ <sup>ろ</sup> [炉]: ㊦ This is most often (but not invariably) situated at the corner of the segment of matting abutting the **utensil-segment** that is nearest to the host's seat; this is known as an ‘exterior hearth <sup>でろ</sup> [出炉]’, a term employed in contradistinction to the two types of ‘interior hearth <sup>いりろ</sup> [入り炉]’ described below.

Wherever constructed, every such hearth is formed of a cubical inner chamber thickly lined with smooth, ochre-colored earthen plaster <sup>ろだん</sup> [炉壇], and fitted (countersunk flush with the matting) with a square, upper, removable hearth-frame <sup>ろぶち</sup> [炉縁] of lacquered, polished, or even antique undressed wood <sup>こざい</sup> [古材]. Its inner chamber contains washed, tinted, and sieved rice-straw ash <sup>はい</sup> [灰], which in the praxis of this School has formed itself into not [*as in the praxes of most other Schools*] a fine powder but instead a mass of minute pellets, and (usually) an iron **trivet** <sup>ごとく</sup> [五徳], which supports the Tea-cauldron [[お]釜<sup>かま</sup>], and is itself set upon a round unglazed plate <sup>そこがわら</sup> [底瓦], both this and the incomplete ring that forms the trivet-base being submerged in the ash.

While most of the actual peasantry were unable to live in huts that had anything more

hygienic or warm than floors of beaten earth, from prehistoric times even such huts had central fire-pits dug in their floors. The wealthier peasant families, and petty landowners, that could afford to build themselves houses with raised wooden floors (at least for the men's quarters) naturally incorporated into their floor-plans the device of the **sunken hearth** [for daily domestic use, large-scaled: [囲炉裏]; these were used in kitchens [勝手] to burn kindling [薪] for boiling water, and in living areas chiefly in order to provide warmth during the colder months; those adopted for Tea-use derive from the latter, but are much smaller-scaled: [炉]].

There is evidence that sunken hearths designed for heating were incorporated into the Heian-period [794~1185] architecture of the Imperial Palace in Kyôto, and also reason to believe that large and affluent Buddhist temples had at that period already made them likewise an inbuilt facility designed to combat the severe cold of the Kyôto winter; for a certain manual of monastery-praxis [『百丈清規』] states that monks and priests should begin their use of the sunken hearth [開炉す] at the start of the lunar tenth month [旧曆十月], and terminate this use [閉炉す] at the start of the lunar second month [旧曆二月] of the following year.

Illustrated scrolls from the Muromachi period [1336~1573] [室町時代の絵巻物] show that the living- and reception-quarters temples and monasteries – and not only those of the Zen sect – incorporated large rectangular sunken hearths the size of an entire matting-segment; from the ceilings above these were suspended kettles for boiling water [罐子].

A similarly large, but now usually square, sunken hearth was (and, in some country areas and particularly the smaller, family-run inns to be found in these areas, still is) a focal point for the evening-life of an extended family and guests: stews can be kept simmering above the charcoal or kindling, root-vegetables can be baked in the hot ashes, and fish or fowl can be set to grill upon upright skewers or horizontal griddles, while rice-wine can be warmed; and then all these goodies consumed by everyone, seated around the broad, raised, counter-like edge to such a rustic hearth, which also warms the central room and those within it.

And, at a very early stage in the development of Tea, this sunken hearth was incorporated into the refinedly-rustic style [数奇屋風・数寄屋造] of its specialized architecture. The oldest form of such hearths was cylindrical: *i.e.*, having a round cross-section [丸炉]; and this is said to be the origin of the distinctive shaping of the cleaned and filtered ash employed in a Tea-hearth as this School (and no other) transmits that shaping: each corner of the hearth-walls is marked by a small triangular depression in the smoothed ash, that

starts at 15 cm. below the upper surfaces of the hearth-walls, and grows deeper as the join between two walls is approached, to further depth of 5 cm.; the horizontal length of [as regarded from the host's seat] the nearer and further left-hand and further right-hand corners is 6 cm., while that of the nearer right-hand corner is half a centimeter longer; the entire result is not exactly round in shape, but certainly close to this.

While such round hearths are often still incorporated into the floor-boarded sections of **preparation-rooms** [水屋<sup>みずや</sup>], they do not suit rooms – such as **Tea-chambers** proper [茶室<sup>ちやしつ</sup>・本席<sup>ほんせき</sup>], and large **reception-rooms** [広間<sup>ひろま</sup>；書院<sup>しょいん</sup>] – the floors of which are usually entirely fitted with countersunk **rectangular** full matting-segments [each of these termed 一畳<sup>いちじょう</sup>], and, sometimes, a single **square** matting-half-segment [半畳<sup>はんじょう</sup>]. (One or more sections of polished boarded flooring [板の間<sup>いたま</sup>], level with the **surface** of the matting, may also be incorporated; but, even then, round hearths are not employed. [*One practical reason for this may be that fashioning a hearth-frame suited to a **round** hearth would be a task far more taxing than joining four lengths of wood to form a **square** hearth-frame.*])

Inscribed evidence of a no-longer-extant square sunken hearth is to be found in the earliest surviving Tea-chamber presently known, the Dōjinsai [同仁齋] in the Tōgyūdō [東求堂] of ‘the Silver Pavilion [銀閣寺<sup>ぎんかくじ</sup>; properly appellated the Jishō Temple [慈照寺<sup>じ</sup>]], standing at the foot of the Eastern Mountains [東山<sup>ひがしやま</sup>] of Kyōto, and originally a partly-religious villa-retreat built for the politically *fainéant* but artistically radically-influential Shōgun Ashikaga Yoshimasa [足利義正 (1436~1490) a.k.a [東山殿<sup>ひがしやまどの</sup>]]. It is not, however, completely certain whether or not this sunken hearth was a somewhat-later addition: for, while one or more of the timber-members constituting this chamber was/were discovered to be inscribed as intended for ‘the honorable **hearth**-chamber [御いりりの間<sup>おんま</sup>]', the illustrated manuscripts of guidance as to adornment of the reception-rooms of the Pavilion with precious, imported continental artifacts – calligraphy [書<sup>しよ</sup>], paintings [画<sup>が</sup>], fine implements employed in reading and writing [文房具<sup>ぶんぼうぐ</sup>], bronze or ceramic vases to contain flowers [花器<sup>かき</sup>], bronze candlesticks [燭台<sup>しょくだい</sup>], and small bronze or ceramic braziers in which incense would be burnt [空柱香炉<sup>そらだきこうろ</sup>] – and the disposition of Tea-equipment [茶道具<sup>ちやどうぐ</sup>], which was prepared by Yoshimasa's artistic advisors [同朋衆<sup>どうほうしゅう</sup>], reveal no use of anything other than **cauldrons** [釜<sup>かま</sup>] mounted upon **floor-braziers** [風炉<sup>ふうろ</sup>]. (This undoubtedly-authentic work is known as the *Kundaikan*' *sauchōki* [君台觀左右帳記].)

Although, historically, in preparation of tea use of the **floor-brazier** [風炉<sup>ふうろ</sup>] thus obviously preceded that of the sunken hearth, which was probably first incorporated into the

design of Tea-chambers during the time of either the second great Tea-master, Takeno Jôh [武野紹鷗; (1502~1555)] or the third, Sen-no-Rikyû [千利休; (1522~1591)], that the opening of the hearth after half a year of use of the floor-brazier should be deemed to mark the start of **a new Tea-year** is most probably an index of that centrality, to the conviviality of Tea, which the sunken hearth was soon accorded; moreover, the rustic associations of the sunken hearth are more suitable to the Tea-conceit of ‘a sage’s mountain-hermitage paradoxically to be found amid a bustling city [市<sup>しちゆう</sup>中の山<sup>さんきよ</sup>居]’ than are the somewhat-urban floor-braziers of summer – more elegant, and more comfortable for the guests [if not for the poor host], during the warmer months though the latter are.

On the other hand, since central heating is scarcely one-ness-with-nature, and therefore, even now, and excepting those built into big, contemporary hotels, Tea-chambers are not usually centrally-heated, regaling one’s guests with warmth from the source of heat constituted by charcoal smouldering within a sunken hearth (plus that within auxiliary hand-braziers [手<sup>て</sup>焙<sup>あぶ</sup>り] provided for the guests during the bitterest months) is indeed hospitable.

Such a hearth must be situated both close enough to the host’s seat for him to be able to draw hot water from a Tea-cauldron supported within it, and yet also as close to the guests as possible; and one of the positions that results from meeting both these requirements is inevitably **just outside of, and half-way down the right edge of the utensil-segment of matting**: the external hearth [出<sup>で</sup>炉<sup>ろ</sup>] mentioned above. Two others – far more rarely encountered, and possibly more antique of initial adoption – are those termed ‘internal hearths [入<sup>い</sup>り炉<sup>ろ</sup>]’: situated **within** (respectively) those left-hand [左<sup>さみろ</sup>炉<sup>ろ</sup>] and right-hand [向<sup>むこう</sup>炉<sup>ろ</sup>] corners of the utensil-segment that are further from the service entrance. Both such placements of the sunken hearth require winter services suitably adapted; but to have to offer a service employing either kind is so rare that few active practicers actually learn even a single one of these adaptations.

It is, however, possible to construct, and provide with appropriate sets of matting-segments, a Tea-chamber-proper so that any of these three placements of the sunken hearth can be employed at will; and do this by shifting a **single** hearth-unit (an object far from cheap) from position to position.

- ‘supinate the ladle [-cup], to’ [柄杓<sup>ひしゃく</sup>を起<sup>お</sup>こす]: ☐ To manipulate the shaft [柄<sup>え</sup>] of the ladle so that the cup [合<sup>ごう</sup>] is or becomes **upright**, with its flat bottom parallel to the matting. The opposite handling is to pronate [伏<sup>ふ</sup>せる] the ladle-cup, so that 6 o’clock of its cup-bottom is highest, and the ladle-shaft nearly parallel with the matting. During the cooler months

**W**, once taken in the **pen-grip** the empty ladle is always moved about with its cup supinated, except **WK** when taking cold water for mixing with hot in the bowl before **finger-cleansing** [指洗<sup>ゆびあら</sup>い]. In the warmer months **SF**, however, once taken in the **pen-grip** the empty ladle is always moved with its cup **pronated**, except **SFK** when taking cold water for mixing with hot in the bowl before finger-cleansing, and **G** whenever taking a second or third ladle-cupful of cold water as part of **conclusion-water** [終<sup>しま</sup>い水<sup>みず</sup>].

- ‘**sweetmeats**’ [[お]菓子<sup>かし</sup>；和菓子<sup>わがし</sup>；茶菓子<sup>ちかがし</sup>]: **G** The noun 「菓子」 originally meant “fruit”; and, up to the early part of the period during which the praxis of Tea as we know it was first developing (the Higashiyama [東山 1449 **OR** 1482~1490] and Civil-war [戦国<sup>せんごく</sup> 1467~1575] eras) forms of sugar were still costly rarities not universally regarded as particularly pleasant to taste; consequently, at the end of a full **Tea-banquet** (then much simpler than what has by now become established: ‘one soup and three side-dishes [一汁三菜<sup>いちじゅうさんさい</sup>]’), and as preparation of the palate for the relative bitterness of the thick tea next to be offered, there would most frequently be served (in most cases dried) fruit; and indeed, even today, in Tea-circles fresh fruit offered as a dessert is referred to as 「[お]水菓子<sup>みずがし</sup>」.

The entry into mediaeval Japan, and dissemination within that society, of the culture of the Chinese-born Zen [禪] sect of Buddhism happened to bring with it novel and distinctive culinary practices, one of which was its manner of producing entirely synthetic sweetmeats, these at the time referred to in Japan as 「唐菓子<sup>からくだもの</sup>」: by-and-large, these were fashioned from the steamed form of either glutinous rice [糯米<sup>もちごめ</sup>] or non-glutinous, ordinary cooking rice [粳<sup>うるち</sup> [米<sup>まい</sup>]], or again wheat-flour [小麦粉<sup>こむぎこ</sup>] paste, to which was added some form of **sweetening**, and, having been kneaded and then shaped, each sweetmeat would finally be lightly fried in cooking-oil. This change reflects the gradual increase in the availability and consumption of forms of sugar.

It is from this broad genre of Chinese-derived confectionary that several of the basic varieties of sweetmeat now produced chiefly for consumption in the course of praxis of Tea derive – namely steamed miniature buns stuffed with bean-paste [饅頭<sup>まんじゅう</sup>], wheat-flour-based confectionary [麵<sup>めん</sup>], and that confectionary created from steamed and pounded non-wheaten grain-paste [羹<sup>あつゆ</sup> = 餅菓子<sup>もちがし</sup>]. At this period, there also were employed sweetmeats formed from a paste of steamed **glutinous** rice, roasted and finally glazed with liquified sugar that was then left to harden [興米<sup>おこしごめ</sup>].

During the period of the successive rules of military dictators Oda Nobunaga and Toyotomi Hidéyoshi (*i.e.*, 1575~1598), the influx of Portuguese [南蛮<sup>なんばん</sup>] culture brought with it the technique of fashioning sweetmeats made from a mixture of some form of flour

and some form of sugar (for example, 「金平糖」<sup>こんぺいとう</sup>, 「有平糖」<sup>あるへいとう</sup>, and the sponge-cake known as 「カステラ」 after the Portuguese place-name by which it was known to the Portuguese visiting Japan – though another theory suggests that the name derives instead from the minutely-castellated metal baking-tins that were so popular in the Europe of the time). The improvements in breeding, and boosts in production, of sugar-cane that characterized the Edo period (1603~1867) led to an increase in use of cakes of sweetened and then pounded rice, and to a new distinction between, to use the sweetmeat-makers' own terms, **steamed** sweetmeats [蒸菓子<sup>むしがし</sup>] and **dry** ones [干菓子<sup>ひがし</sup>]; this School, however, terms the former 「[お]主菓子<sup>おもがし</sup>」.

Other important ingredients have always included paste made from boiled but (initially) unsweetened *azuki* beans [餡<sup>あん</sup>] – either wholly [漉し餡<sup>こあん</sup>] or deliberately only partially [粒餡<sup>つぶあん</sup>] puréed, or flavoured with *miso* [味噌餡<sup>みそあん</sup>], soybean-flour [黄粉<sup>きなこ</sup>], various forms of yam [芋<sup>いも</sup>], and nuts [木の実<sup>きのみ</sup>], the flavors of such produce themselves evidently having struck many of those unspoiled palates of the time as satisfyingly sweet, as also did ground, unsweetened millet [キビ]. Even today, first-rate (and expensive) sweetmeat-makers [お菓子屋<sup>かしや</sup>] prefer to produce their wares only to specific orders placed by reliable customers, and this is because they pride themselves upon the extremely small quantity of sugar that they use (if any), which means that, especially during the warmer months, their products do not keep well, even overnight – being subtly damaged by refrigeration, let alone outright freezing. And a discerning, diligent and skillful host who makes his own sweetmeats will probably likewise severely limit the amount of sweetening that he employs. Though there are happy exceptions, as a rule the cheaper the sweetmeat for its genre, the more cloyingly sweet it will turn out to be – since any increase in sweetening makes the resulting product by so much the less perishable.

As above, contemporary indigenous confectionary [和菓子<sup>わがし</sup>] can be classified into fairly substantial, perishable, and moist sweetmeats [主菓子<sup>おもがし</sup>; 蒸菓子<sup>むしがし</sup>] and small, dry, and therefore durable ones [[お]干菓子<sup>ひがし</sup>] – many of these formed into ornamental shapes in tiny wood or metal molds; moist sweetmeats may be steamed [饅頭類<sup>まんじゅうるい</sup>], or contain ingredients bound by vegetable gelatin [羊羹<sup>ようかん</sup>], or again have (as above) as their chief ingredient *azuki* bean-paste [生菓子<sup>なまがし</sup>], while the main genres of dry sweetmeats are those made from compressed grain-flour and sugar [砂糖菓子<sup>さとうがし</sup>], those that are crystallized beans [砂糖漬類<sup>さとうづけるい</sup>], and those fashioned solely from spun and hardened sugar [飴類<sup>あめるい</sup>].

In addition, one result of the sudden boom in travel for all classes – for the lower orders mainly in the form of 'pious' pilgrimage – that marks the later two thirds of the Edo period

was the increase in distribution of unusual sweetmeats (usually of the less perishable kind) originating in a particular region of Japan, and conveyed to other regions initially as presents [土産] purchased by those lucky enough to travel, so as to console those forced to remain at home.

(See also the gloss to **thin tea**, in a subsequent Part.)

- ‘**sweetmeat-chopsticks**, the’ [杉箸]: **Moist sweetmeats** (see previous gloss) may be served in various forms of sweetmeat-vessel [[お]菓子器] (see following gloss). If that vessel is unlidded but contains plural guests’ **moist** sweetmeats [[お]主菓子], a pair of cypress-wood [杉] chopsticks, previously well-steeped in cold water [*in order to reduce the likelihood of traces of the outer coating of a sweetmeat adhering to their tips*] but for presentation mopped free of superfluous moisture, is placed so as to be supported by about 4:30~7:30 of the rim of the vessel, as seen from a guest’s point-of-view [*the exact placing will vary with the size and conformation of the vessel in use; and, if this happens to have four straight sides, or at least sections of rim, that make such a placing impossible, then the chopsticks may be placed across the nearer right-hand corner, as seen from the guest’s point of view, their handles protruding to the further right*].

Having first saluted her neighbor[s], each guest raises the vessel to express gratitude to the gods and Buddhas [神仏に捧げて押し戴く], deposits it before her, and gets out and folds askew [熨斗折] [upper half-leaf to the right for auspicious occasions, but to the left for inauspicious ones, such as a Tea-occasion held both to celebrate someone’s now-ended life and to deplore their death] a single leaf of her bosom-paper, which she places close to 6 o’clock of the sweetmeat-vessel, fold towards herself. With her right hand she takes the chopsticks from above, in their middle, **formally handles** them with her left hand, thumb uppermost, and with her right hand retakes them for use. Her left hand, flat, and with fingers and thumb aligned and extended touching so that the hand forms a unified shape [爪揃え], moves to the left side of the outside surface of the vessel, while she uses the chopsticks in order to take the sweetmeat that is closest to both herself and her right hand.

As her right hand brings this to the leaf of bosom-paper before her, her left hand moves to the left of the surface of the leaf, pronates, and with its fingertips anchors that leaf on the matting.

Having once more **handled** the chopsticks with her left hand, and taken them together in the **knife-grip**, she places their tips upon the lower left-hand corner of the leaf, and with



her left hand folds this corner towards the centre of the sheet, and over the chopstick-tips, allowing her thereby to wipe the latter clean.

Having once more formally-handled the chopsticks, she takes them as she originally did, returns them together to the vessel-rim, and, using both hands as before, shifts the vessel on towards her left-hand neighbour. (If she happens to be the guest that has taken the last/sole sweetmeat, she instead props the chopsticks with their handles on 3 o'clock of the vessel-rim, and their tips resting *within* the vessel, nearest to 9 o'clock.)

- **'sweetmeat Tea-occasion**, an intimate' [[お]菓子茶 [事]・飯後の茶事・不時の茶事]: [G] This is the very simplest, because abbreviated, and most informal of intimate **Tea-occasions**, during which a very small snack rather than a whole meal, plus moist **sweetmeats**, is initially offered, followed by at least a service of **thick tea** [濃茶], and – probably in the same chamber, and employing the same cold-water-vessel [[お]水指] – a service of thin tea [薄茶]. Of all intimate Tea-occasions this one most resembles such Western light meals as elevenses, tiffin, and afternoon tea, but, unlike such meals, and also unlike the main categories of Tea-occasion, there is no fixed time of day or night at which it is customarily held – hence one of its soubriquets: 'the hourless Tea-occasion [不時の茶事]'. Just what other parts of a full-blown Tea-occasion may by the host be at will incorporated into such a gathering depends upon both the convenience (*i.e.*, schedules) of the guests, and the host's purpose in organizing the occasion in the first place.
- **'sweetmeat-vessel'** [[お]菓子器]: [G] This may be any of a deep or shallow bowl [[お]菓子鉢], a plate, a lidded lacquered box of single or plural tiers, or a simple, tiny tray, usually of lacquered or polished wood. If it is unlidded, and contains moist sweetmeats [[お]主菓子], a pair of serving-chopsticks [杉箸], tips wetted, are placed from 4:30~7:30, as seen from a guest's point of view.

Once an un-lidded vessel has been completely emptied, these chopsticks are left with their handles on the vessel-rim at 3 o'clock, but their tips resting on the bottom of the inside surface of the bowl, pointing towards 9 o'clock.

- **'swiveled ladle-movement**, the' [捻り柄杓]: [S] After the emptied ladle-cup has been returned to **10:30** of the cauldron-rim (just as in the **drawn ladle-movement** [引き柄杓]), the right hand merely pronates, from the **pen-grip** [汲み手], and swiveling its thumb around under the axis of the shaft, so that now not the thumb but the bent forefinger rests its tip upon the **shaft-node** [節], while the thumb itself rests against the left-hand side of that node; and then the hand lowers the shaft to 4:30 of the cauldron-rim. In ordinary (non-reverent) summer services [風炉の平点前] this is used once **intermission-water**

[中水<sup>なかみず</sup>] has been concluded with the **drawn-ladle-movement** [引柄杓<sup>ひきびしゃく</sup>]; in the set of reverent summer services that do not employ a **grand Tea-sideboard** [台子<sup>だいす</sup>], it replaces the drawn-ladle movement; and in those that do employ such a sideboard, only the **deposited ladle-movement** [置き柄杓<sup>おきびしゃく</sup>] is used throughout the service in question. [Thus, although such is not the custom of this School, it seems reasonable to regard the **deposited** ladle-movement as being ‘most formal’ [真<sup>しん</sup>], the **swiveled** ladle-movement as ‘semi-formal’ [行<sup>ぎょう</sup>], and the **drawn** ladle-movement as ‘informal’ [草<sup>そう</sup>].]

T

- ‘tail-guest, the’ [[お]詰<sup>つめ</sup>]: ㊦ The guest who is seated furthest from the **chief guest** [[お]しょうきやく<sup>しょうきやく</sup> 正客]. If the host has no **assistant** [半東<sup>はんとう</sup>] to help him within the Tea-chamber, in as far as she is able to do this without leaving that chamber, this guest will [be expected to] volunteer to act in place of such an assistant; and, as necessary, will also do this while the guests are being left alone, first to enjoy the last course of their full **Tea-banquet** [会席<sup>かいせき</sup>], the remaining vessels used in which will she carefully group before the delivery-entrance [給仕口<sup>きゅうじぐち</sup>] through which the host has passed in order to serve the banquet, and then while the host has left his guests to **examine** the **vital utensils** [拝見道具<sup>はいけんどうぐ</sup>] relevant to the service now nearing completion, and in privacy. Therefore, an experienced Tea-person is usually chosen to perform this only-apparently-lowly role.

As she is the last guest to examine the vital utensils, while other guests are doing this, she will carry any **sweetmeat-vessel** [[お]菓子器<sup>かしき</sup>] to, ㊦ in a chamber with truncated utensil-segment [台目席<sup>だいでせき</sup>], that same **delivery-entrance**, ㊦ to the **service-entrance** [茶道口<sup>さどうぐち</sup>], and there leave it, its front facing towards the door, and only as close to the door-jamb that is further from the **display-alcove** [床の間<sup>とこま</sup>] as will allow the host easily to take it up in both hands and remove from the guests’ sight, before he enters to deal with the cauldron-lid.

Finally, the tail-guest will usually ask the chief guest whether she should return the vital utensils to that guest, for the latter to set them out for the host to bear out, or whether instead she should herself so set them out.

- ‘tea, powdered green’ [[お]抹茶<sup>まっちゃ</sup>: [お]茶]: ㊦ This is prepared from the leaves of a shrub the rival scientific names of which are *Thea sinensis* and *Camelia sinensis*. The **Assam** species, which has large leaves, is better suited to the production of black tea [紅茶<sup>こうちゃ</sup>], while the **Chinese** species, which puts forth leaves far smaller, is suitable for that of green

りよくちや  
【緑茶】.

Tea-leaves are rich in both caffeine and catechin (a vegetable polyphenol); the former stimulates the nervous system, promoting wakefulness and relieving fatigue, and, having effects both cardiotoxic [*beneficial to the functioning of the heart*] and diuretic [*beneficial to emission of urine*], enhances the functions of both of the autonomic nervous system and the metabolism; moreover, the latter constituent (catechin) has an antioxidant and antimutagenic effect, increasing resistance to both bacteria and viruses, and has been proven effective in all of slowing down the ageing-process, dispersing poisons, and preventing development of cancers.

There is archeological evidence that the earliest preparation of tea must have involved roasting (probably on the branch) fresh-gathered tea-leaves, over an open fire, and then boiling these in water; this, however, was of course possible only in those areas – ones blessed by high rainfall, heavy humidity, and plentiful dews – in which tea-bushes naturally root and flourish; and eventually it was discovered that tea-leaves could be dried, and thus survive transportation to other areas.

The initial means of doing this was by producing what we might call ‘hardened tea’ [固形茶; 餅茶; 団茶]: first of all, freshly-picked tea-leaves were steamed in order to deactivate their oxidizing enzymes; next, the steamed leaves were pounded to pulp in a mortar; and finally this pulp was fashioned into round dumplings, which were set to dry and thus harden.

This was the method of preserving tea that was employed in China up to the end of the Tang period [618~907], and that which was in turn transmitted to Japan during the early part of the Heian period [794~1185]. In order to prepare such tea, one would break off a suitable quantity of a dumpling, briefly toast it to increase its fragrance, and then boil it in water.

During the Sung period [960~1279], however, a new method was adopted, whereby steamed leaves were first dried whole, and then forced through a strong sieve to remove tougher stems and veins, resulting in fragments of dried leaf each a few millimeters square; and this we might term ‘fragmented tea’ [碾茶]. Just before consumption, in a heavy stone tea-hand-mill [茶臼] these leaf-fragments would be ground to a powder, and a suitable quantity of this powder would be mixed with a judiciously-measured bowlful of hot water. This method had already reached Japan by the end of the Heian period, and is the origin of the later praxis – and indeed cult – of Tea [茶之湯; 茶道].

In China there began, roughly with the start of the Ming dynasty, a boom in the popu-

larity of ‘pan-roasted and rubbed tea’, which was employed to produce infused decoctions of clear yellow-green liquid – a method known in Japan as 「煎茶」<sup>せんちや</sup>, as is also the leaf-tea employed; in Japan, however, such tea-leaves have almost always been not pan-roasted but rather steamed. The pan-roasted method did reach Japan, at the end of the Muromachi period [1336~1573]; nowadays, however, the commercial production of pan-roasted leaf is limited to a very few areas of Japan, of which the most noted is Uréshino <sup>うれしの</sup>「嬉野」, in Kita-Kyūshū Prefecture.

In the Edo period [1603~1867], however – and partly in rejection of the hither-to cultural hegemony of the (largely) austere aesthetics of *cha-no-yu*, and in part as a result of that renewed interest, among cultured members of the leisured castes, in things Chinese which was stimulated by the study of Neo-Confucianism enjoined upon them by the ruling oligarchy – *sencha*, which employed a method of service directly adopted from the culture of Ming China, became a rival praxis in its own right, with its highly florid, Chinese styles of flower-arrangement, and its love of everything that suggested the life-style, accoutrements and furnishings of, and calligraphy and paintings by, Chinese scholar-[ex-]civil servants <sup>ぶんじん</sup>「文人」. [*For any serious practicante of cha-no-yu, a service of sencha can seem endlessly fiddly, and, whenever experienced another time monotonously unvarying, and somehow unsatisfactory – for it might justly be characterized as lacking **robustness**. Nevertheless, it should be experienced at least once. For the same tea-leaves are used for three successive infusions; and a sensitive palate will note how the flavor of the resulting decoction changes – but, since the quality of the leaf-tea employed should always be excellent, ideally that flavor should not merely deteriorate. The praxis of cha-no-yu [Tea] can, as a means of offering an experience somewhat similar, provide only the two types of service in which dual brands of thick tea are successively offered to the guests.*]

Whenever fresh-picked tea-leaves are neither steamed nor pan-roasted in order to halt the oxidization that will occur so long as they are left untreated – a process that, in the realm of Japanese tea-production, is referred to as ‘fermentation <sup>はっこう</sup>「発酵」’ – those leaves will retain much of their green pigmentation, and with it their freight of vitamin C, and thereby become a type of leaf-tea known in Japan as, to repeat, <sup>りよくちや</sup>「緑茶」.

Should, however, such leaves then be left to mature, oxidization – a.k.a. fermentation – will eventually occur, causing the leaves to lose their original quantity of vitamin C, but now instead give off an aroma that is extremely distinctive; moreover, this oxidization also affects the tannin in the leaves, resulting in a marked decrease in bitterness of flavor. And

such a type of leaf-tea came to be produced, and soon found a market for itself: in China, ‘white tea’ [白茶<sup>はくちや</sup>] remains the term used for tea-leaf that had just barely been left to ferment, while ‘green tea’ [青茶<sup>せいちや</sup>] still expresses leaf-tea that been allowed to half-ferment – the best known form of which is Oolong [烏龍<sup>おうろん</sup>] tea. On the other hand, leaf-tea that has undergone the whole fermentation-process is known in English as ‘black tea’ (in Chinese, ‘crimson tea’ [紅茶<sup>こうちや</sup>]’), of which the most representative forms are Assam and Darjeeling.

By contrast, neither the hardened nor the fragmented forms of tea were customarily allowed to ferment.

Powdered green tea is vulnerable to damage through oxydization due to exposure to any or all of ultraviolet light, undue humidity, and even common air. Therefore such tea should be tightly sealed, within a container preferably vacuum-pumped, and then refrigerated until needed for use. Since it is extremely prone to deterioration in quality, ideally it should be purchased in small quantities, and these immediately refrigerated. Because it easily absorbs other smells, for storage it is probably best not to consign it to a container that has previously enclosed any alien substance that has exuded even the slightest smell. And, within in any environment that imposes heavy humidity – such as that of a Japanese summer (or a British winter) –, once removed from a refrigerator no container enclosing powdered tea should be opened until it and its contents have regained air-temperature. The vicinity of a boiling kettle may, if employed cautiously, in this matter be of use.

(See also the glosses to ‘**thick tea**’ and ‘**thin tea**’, in a subsequent Part.)

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